



H O M E S  
H E A L T H F U L  
A N D  
B E A U T I F U L







# HOMES HEALTHFUL AND BEAUTIFUL



*Sane & Sanitary Decoration  
of Homes, Illustrated with  
Designs in Alabastine Tints  
With Descriptive Letter Press*

Designed & Published by  
THE ALABASTINE CO PARIS  
LIMITED  
General Office Paris Ontario  
Factories and Mines Paris  
and Caledonia Ontario

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### P A R L O R

Walls No. 4 and 9  
equal parts.

Ceiling No. 20 and  
White.

Stencil No. 62 in  
Fresco Color B  
and C and White.

### H A L L

Walls No. 20 and 37  
Ceiling . . No. 14

### S U N P A R L O R

Walls . . . No. 10  
Ceiling No. 5 and 17

### L I V I N G R O O M B E Y O N D H A L L

Wall No. 20 and 37  
Ceiling No. 5 and 17





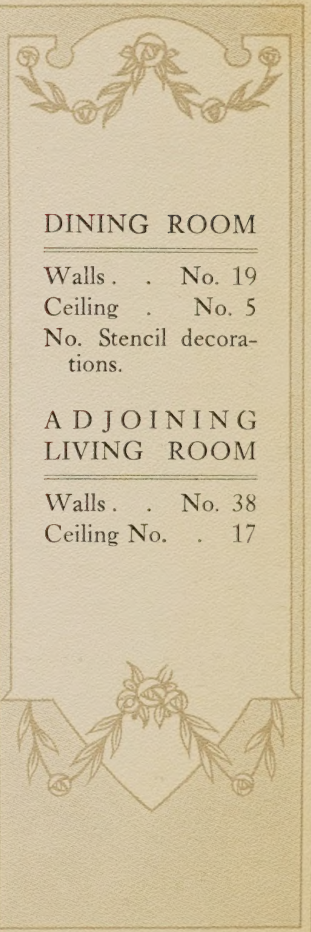
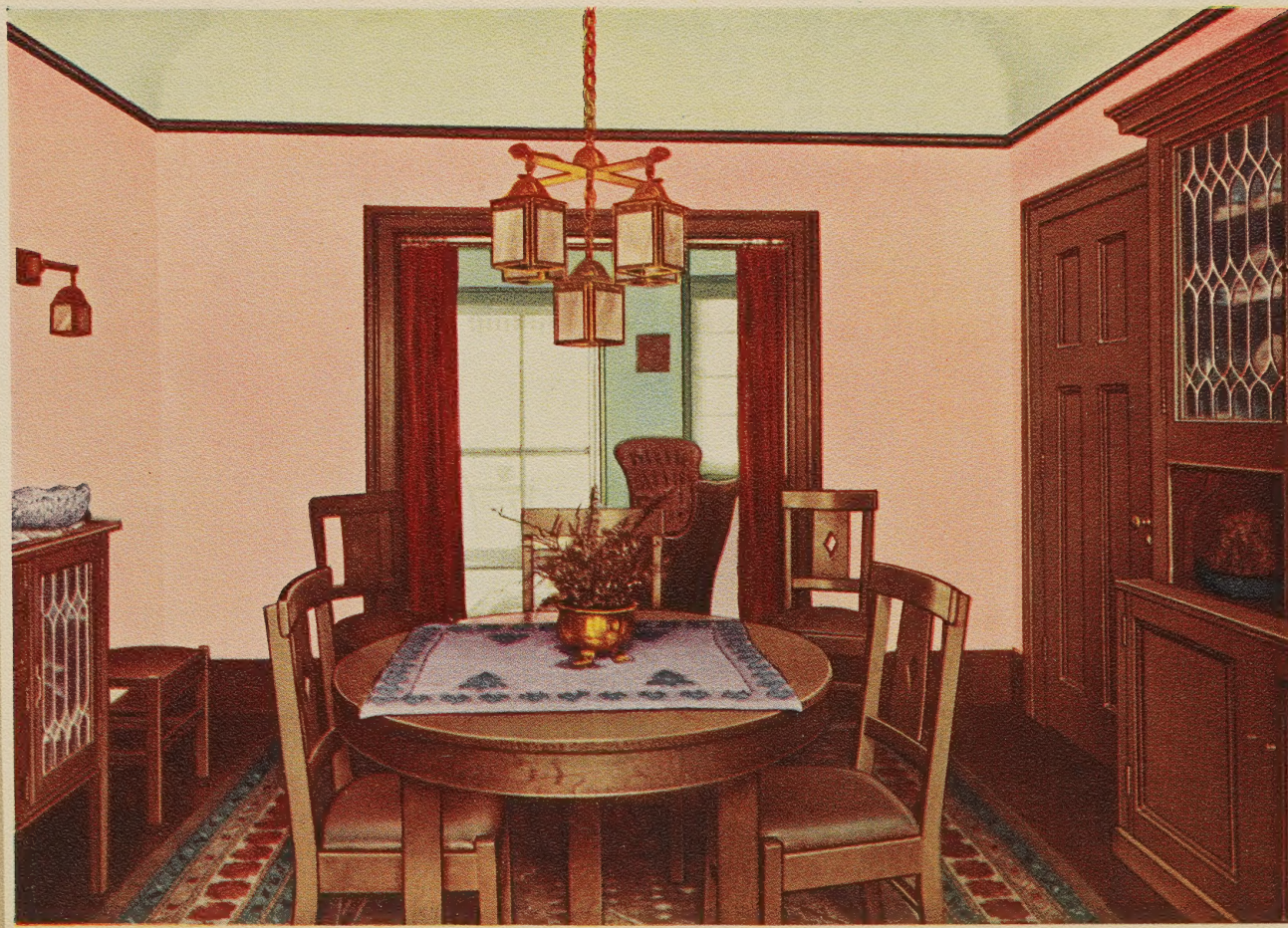


HIS illustrated volume is dedicated to, and sent out in an effort to assist, all who have taken up the work of brightening life within the home. This circle is sacred, and its charm extends to all points within its influence, be it Church, School or Playhouse.

We have endeavoured to personify this force that unceasingly works to make Homes Healthful and Beautiful. Throughout these illustrated pages this personification will be found in the left hand panel of each illustration. "Cupid" is working under many aliases, but if we look up all his names and find the sum of their meaning, we discover a form of unselfishness and devotion to others, that is rightly named "love." This is the mainspring in life of the home, that provides harmony and beauty in the humblest cottage or in the king's castle.

As time rolls on this worker never tires or slackens in his work of turning the commonplace into beauty by his magic touch. We value our privilege as a co-worker and desire to be consulted in any and every case where Alabastine is suited to this workman's use.





## DINING ROOM

Walls . . No. 19

Ceiling . . No. 5

No. Stencil decorations.

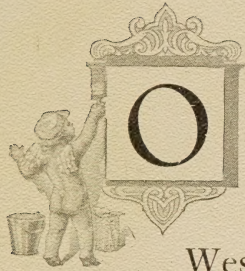
## ADJOINING LIVING ROOM

Walls . . No. 38

Ceiling No. . 17



## OUR DECORATIVE DEPARTMENT SERVICE

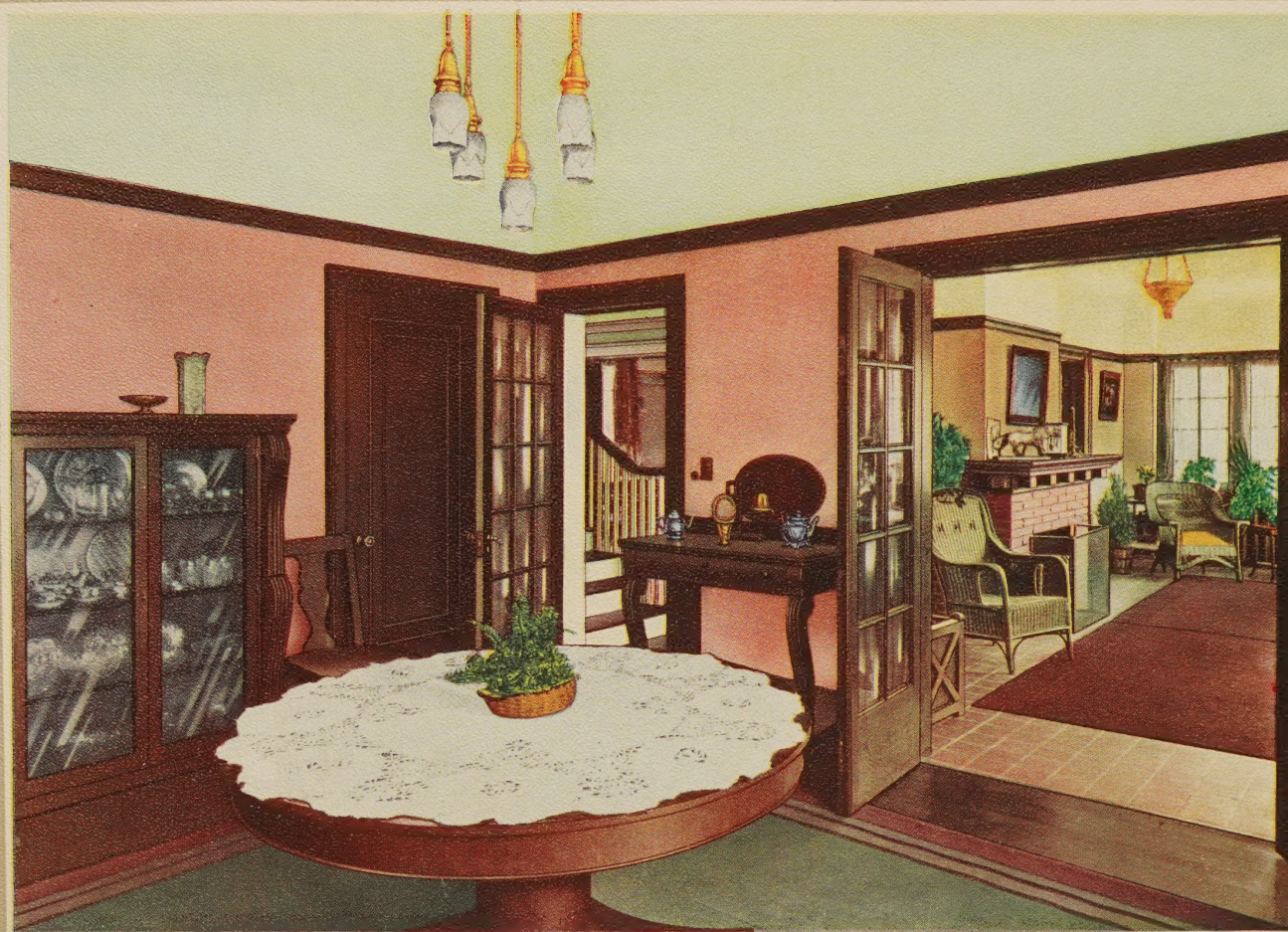


OUR Decorative Department frequently receives inquiries from points many long miles from the nearest neighbor or post office. These come from the British Columbia ranch, the Western pioneer farm, the Yukon miner, or Mission Station, as well as the more populous centres of life. They come from the Arctic Circle, from the Islands that dot our Coasts, from the Ontario Clay Belt, and the numerous outposts of our wide Dominion; for quite a percentage of our people are still pioneers, using the word in its broadest meaning.

Very often they are familiar with Alabastine, and have used it in their former city home, and now wish instructions how to make a good surface on which to apply this coating to the walls of their frontier residence. We are asked, can Alabastine be applied to hewed log walls, unplaned boards, building paper, pulp board, steel

or iron sheeting, canvas, cotton, burlap, wall paper, or paint? Our Decorative Department answers—Yes—and we give concise instructions how to proceed to get the most permanent and beautiful results. This in no wise injures the decorator of our towns and cities. The extensive advertising by the Alabastine Company and other manufacturers, pointing to the necessity of sanitary wall covering for decoration and cleanliness has done a great deal to help the painting trade. Other building trades have been hurt by the introduction of substitutes such as machine made compo, pulp board, iron sheeting, concrete, etc., but all these require coating. Every room in the house from attic to cellar, even the modern factory walls and ceiling, must be Alabastined or enamelled throughout. In explaining the grammar of ornament and decoration we do not detract from the value of the trained decorator, on the contrary, we exalt his profession.





### DINING ROOM

Walls . . . No. 37  
Ceiling and Upper  
Wall No. 10 and  
White mixed.

### SITTING ROOM

Walls . . . No. 39  
Ceiling and Upper  
Wall No. 14.

### R O O M BEYOND HALL

Walls . . . No. 20-37  
Upper Wall No. 14  
Hall Wall . No. 10



## REFINEMENT AND SANITATION



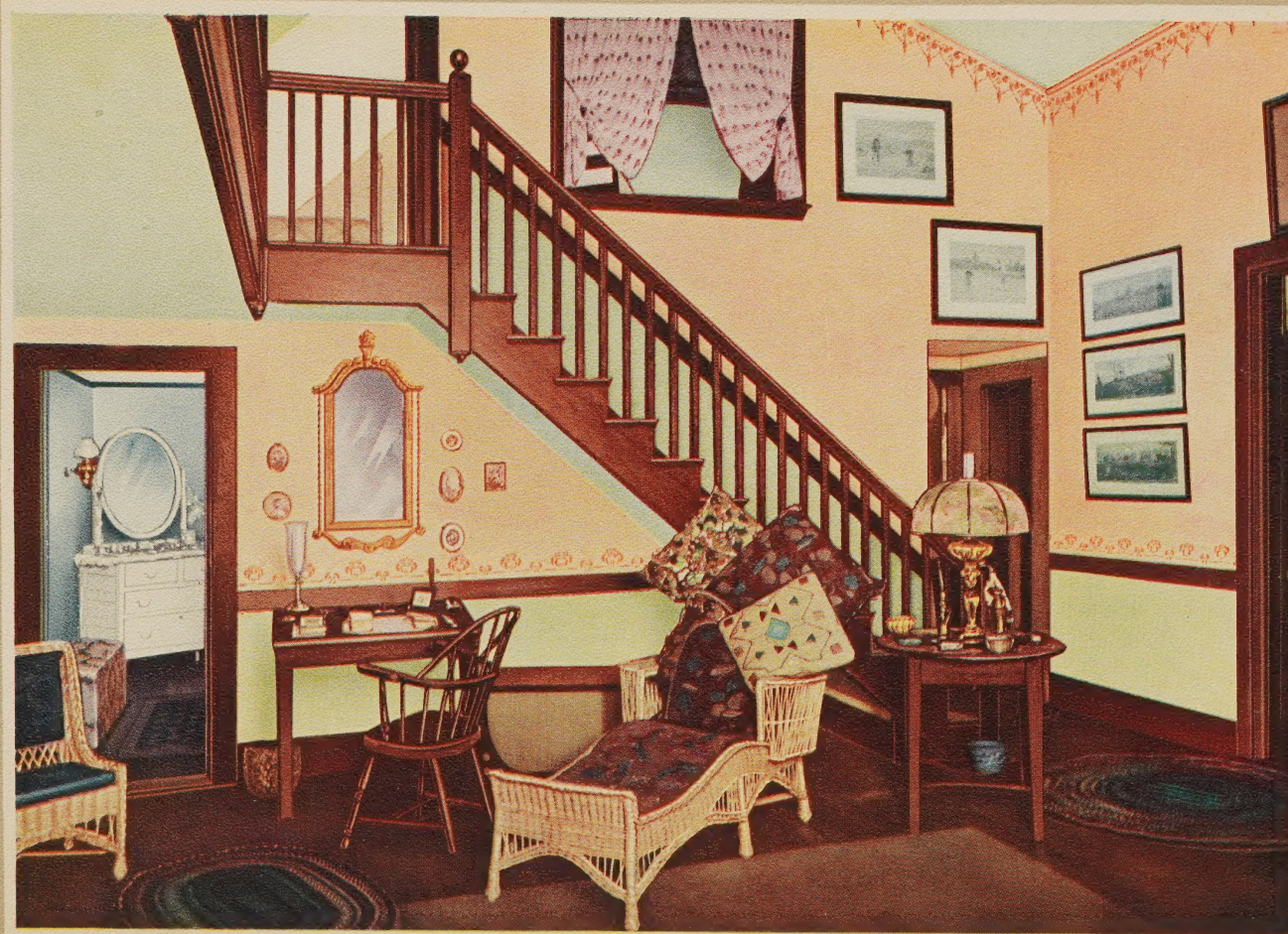
MANY of us remember when garish display and ostentation were too often the outward and visible signs of wealth quickly gathered, or distinction easily won, but refinement now as always, finds its expression in simplicity. The over-furnished house is as ostentatious as the over-dressed person. The houses of our people, are now something more than houses—they are *homes*. The desire for show is giving place to an intelligent care for the health and comfort of the inmates. It is now realized that human beings make the home, and that they are more important than inanimate things. The decorations of a house do not in most cases, and should not in any case, cry out for attention to themselves. They should be subordinated. Their proper function is to act as a background for men, women and children, that occupy the house and make it a home.

This modern tendency has included every component of house furnishing, but in no case is it more pronounced than in the treatment of walls and ceilings. Variegated

and highly colored decorations have been replaced by soft tints and tones with harmonious blendings.

Hygiene and sanitation, or in other words, the preservation of health, are also given the consideration they deserve. Unsanitary hangings and germ breeding wall papers are disappearing. At first it was only the distracting and irritating designs of wall papers that were abandoned, to be followed by simpler and more artistic decorations. That change was in accordance with the dictates of good taste, but did not overcome the unhealthful features, so that except on old broken walls and dilapidated houses, wall papers are now being tabooed. Health is paramount, so now common sense and good taste mean one and the same thing in home decorating. The fact that the modern method is also less expensive, is most fortunate, although it must be confessed that the cost has nothing to do with the change. That the most healthful and most beautiful decorations were also the least expensive was merely a circumstance. To many home owners or home builders, however, the fact that economy is compatible with common sense and good taste is decidedly interesting.





## RECEPTION HALL

Walls . . . No. 15  
Dado . . . No. 39 and 21  
Ceiling . . . No. 5 and 17  
Upper Stencil No. 114  
Lower Stencil No. 516  
in No. 20 and 37.

## BED ROOM DOWNSTAIRS

Walls . . . No. 21 and 9  
Ceiling White

## 1ST BEDROOM UPSTAIRS

Walls No. 21 and 15  
Ceiling . . . No. 17

## 2ND BED ROOM

Walls No. 21 and 15  
Ceiling White.





## NATURE AND ART IN HOME DECORATION



It is also very gratifying to the makers of Alabastine to know that they are enabling Canadians to make their homes more refined and home-like, and at the same time to save money. Before enumerating the benefits of Alabastine however, we wish to offer a few suggestions on home decorations in general. These may help us eventually. They certainly will help you NOW. In these days, the science of business is the science of service. Our best introduction is to be useful to you, to help you solve your problems. First then, we will consider the matter in a general way, and will follow with particulars regarding the treatment of the home walls and ceilings.

Nature is the Great Teacher; she has placed her lessons in color harmony before us so plainly that it would seem none but the blind could fail to profit by them. Everything we do is either an adoption of some natural process or a violation of Nature's laws. In the latter case, we invariably get into trouble. If we conformed to Nature's laws in our lives and habits, it is probable that eye and nerve specialists, physicians,

dentists and surgeons, would find it necessary to augment their incomes from some other source. Many of us find rest and restoration by getting away from our artificial surroundings. We "go forth under the open sky and list' to nature's teachings." We absorb all the exquisite harmonies of color and sound. The trouble is that we think of all this peace and beauty as something occasional, to be enjoyed only at specially favored times. We do not apply the lessons we have learned. We do not, as Browning says "Trust in Nature for the staple laws of beauty and utility." We take it for granted that our homes must be different, and accept the gew-gaws, and the frills and silly ornaments of our artificial life as if they were necessities. The truth is, on the contrary, that they are not even desirable. Wall papers with intricate patterns, are not natural, they are not artistic, and they are not like anything that ever existed on the earth or in the waters below. They cause eye strain, and irritate the nerves. There is nothing to suggest, even remotely, the green meadow, the blue sky, the harmonious blending of light and shade on the pine or maple grove. Has our vacation been in vain?





## CHURCH

Walls No. 39 and 21  
Ceiling Panels No.  
15 and White  
mixed.

Side Wall Stencil 114  
in No. 18 and 38.

Stencil at Base of  
Wall No 352 in  
No. 18 and 38.

Arches Ivory White  
Stencil over Arch  
No. 402 in White.

Chancel Wall No.  
19 and 20.

Ceiling Panels No.  
21 and 12.



## NATURE AND INFLUENCE OF COLOR



IT may have come to us as a surprise, when we first read that scientists had made a careful study of the effects of colors on the human systems, but soon the only wonder was that we had not thought of it before. We may have learned by sad experience that it is not entirely safe to carry a red parasol, or wear a red dress when crossing an open meadow. We realized in a general way that bright red is stimulating to the nerves, and like all stimulants, is also an irritant if there is too much of it. Yet many living rooms are decorated with red. Red rugs on the floor, red bound books on the shelves, resounding blatant red in full strength, and everything else to "harmonize." Where are the lessons of nature, with its soft greens, restful blues and neutral yellows? About the only place Nature uses a strong high red freely is in the flowers—that is for contrast and decorative effect. Used in that occasional way scarlets, crimsons, or orange

reds are beautiful. We see a glorious red sunrise or sunset, but it is transitory, and is succeeded by the steady blue and yellow of sky and sunlight, or the soft grey of twilight. Tones of red in a dining room, hall or den, are in accordance with the laws of health and good taste. The Dining Room is used at meal times, and the stimulating qualities of red are beneficial. The living room is the heart of the home, and in it we should approach as nearly as possible to conditions that induce rest. The colors used in the walls should be subdued and delicate. A riot of conflicting colors should be avoided. Care, of course, should be taken not to spoil our walls by a poor choice of pictures. The walls, therefore, are not the only things that should receive careful consideration, when planning the decorations of a home. It is, naturally, the walls and ceilings that are the particular subjects with which we have to deal in this book. Other matters are mentioned in the hope that we may be of some service to our friends in making their homes "Healthful and Beautiful."





# SCHOOL ROOM

Lower Wall No. 10  
Upper Wall No. 5  
Ceiling . No. 17  
Woodwork painted  
Drab.



## HARMONY IN COLOR



BEFORE going further with the subject of home decorations, it may be well to deal with definite principles. Those of our readers who are already familiar with the subject may find a hint or suggestion that will prove useful.

Those to whom the subject is new, will find it full of interesting possibilities. If they wish to go further into the matter than we are able to in this brief outline, the Alabastine Company (if you will consult with them) will be glad to furnish you suggestions, and supply you without charge, hand decorated color schemes for every room in your home. The first principles of modern decoration are that it must be artistic, it must conserve health, and it must be available to people of moderate means. Decorations that are so high priced as to be exclusive are not in good taste in any home. Ostentation is not Art. On the contrary it is rather vulgar. The purpose of artistic decoration is to create a harmonious color scheme of the entire room or house, with due regard to durability

and particular attention to the health of the occupants.

Successful decoration depends primarily on an appreciation of color values and harmonies. We must understand the difference between colors and tones and what is meant by harmony.

There are only three full primary colors. These are: Red, Yellow and Blue. Varying colors and tones of each color are made by combination of these primaries. Tints are usually produced by the addition of white to the color. Black and white are not colors. All colors, tones and tints will harmonize which have a certain amount of the same primary color in their make-up. In a general way it may be said that red in its purity stimulates the nerves. Experiments have shown that children accomplish more school work in a red room than in rooms decorated with other colors, but at too great a cost. High nervous tension is not desirable, and the results of the increased mental activity are not permanent.





## P A R L O R

Walls No. 33 and  
39, mixed.

Border Ground  
No. 10.

Ceiling . No. 17

Stencil No. 423 in  
Black and Orange  
Fresco.

Colors D and M.  
Woodwork light  
natural Oak.



## COLOR VALUES



As suggested previously, red should not predominate in school rooms or living rooms. Persons of a nervous disposition, or those subject to headaches, should be especially careful in this matter. A combination of red with other colors is good in many cases, or it may be diluted with white, but the only rooms in the house where it should be used extensively are the Dining Room, Hall, or Den, or it may be added to yellow for a room with northern lighting.

Blue on the other hand is a sedative. It quiets the nerves. In excess, blue is depressing. We recognize this when we speak of a person having the "blues." Once again we see the desirability of combining our decorative colors, and producing the soft delicate tones of Alabastine. blue tones are good in bed rooms, and in fact almost any place where the sun can supply sufficient yellow light if this deficiency has not been made good in the decorative treatment.

Yellow is the only one of the three primary colors that is neutral, and the only one that may be used without

combination. It is bright and cheerful, like the sunlight, and indeed suggests sunlight even in a dark room. We have all realized the effect of a bunch of golden glow or other yellow flowers in the house. One would think that a ray of sunlight was penetrating some crack or crevice.

Green is a mixture of yellow and blue, and in its different tones is deservedly popular in wall decoration. Add a little red, and we have olive green, a little more red, and we have brown. The reason the browns and tans claim a place in decoration is, they contain all three primary colors.

Greens, browns, tans and yellows are seen everywhere clothing and decorating the earth, and violet retires to the shadows in great masses varying according to the season. The sky furnishes us with blue, grey and white, often vanishing at sunset in a riot of crimson, scarlet, orange and gold. This is replaced by a delft blue deepening with the night and spangled with silver and gold.

Some examples of harmonious decorations will be found in our illustrations, although due allowance must be made for the limitations of the printer's art.





## BED ROOM

Walls Nos. 33 and 18, mixed.

Ceiling No. 17 and White.

Ground of Border No. 20 in centre, blended to Wall and Ceilings tints.

Stencil No. 533 done in Fresco Color N.



## LIGHT AND SHADE



ANOTHER matter that must be taken into consideration is the position of the rooms, with reference to the light. Colors appear differently in sunlight and shadow, by natural and artificial light. In a general way, it is safe to say that a room with a southern exposure, that is flooded with sunlight, should not be decorated with yellow. Old Sol will attend to the yellow light, and we should supplement this by the use of colors that are towards greys, blues and greens. Rooms with a northern exposure into which the sun does not shine, lack the reds and yellows of the sunlight, and look best in yellows, golden browns, reddish browns (if not too dark) and creams. No interior need look dark if we take full advantage of the daylight and study the reflection of light. The ceiling is a ready-made reflector; it throws back more light than the walls, and should, therefore, be

of a lighter tint.

A small room looks larger, if the walls and ceiling are Alabastined in light, plain tints. To make a high room appear lower, use horizontal lines of decoration such as wainscoting or drop ceilings, or borders, or use a rather strong, definite Alabastine color effect on the ceiling. In a low room, the wall should be plain, and unbroken from baseboard to ceiling, and the ceiling should be kept in a soft light tint, or white. Panelling is dignified, and is good where such effect is desired, and where there is not too much furniture. This is the case in long halls or lodge rooms, when the panelling will relieve and apparently shorten the wall space and length of the room, but such panelling must be in harmony with structural lines. The ceiling may receive similar treatment with good results.





## LIVING ROOM

Walls . . . No. 34  
Ceiling No. 15 and  
White.

Stencil No. 108  
with No. 33 and  
37, mixed.

H A L L

Walls . . . No. 36  
Ceiling . . . No. 15



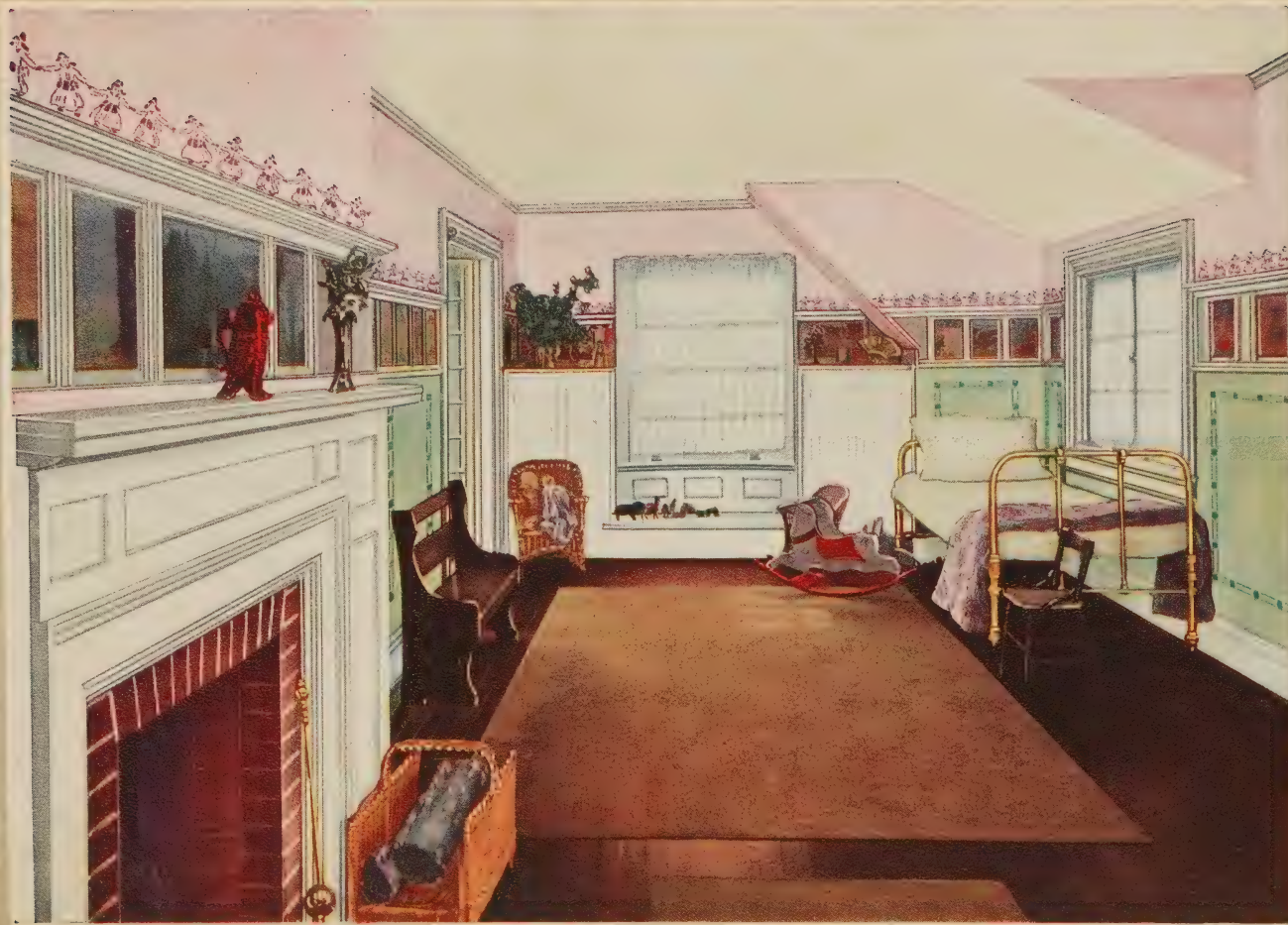
## VALUE OF CONVENTIONAL DESIGNS



TENCILLED trimmings add greatly to the beauty of plain walls. Patterned wall paper walls that imitate grotesque forms in relief lack refinement, and in reality are a poor substitute for honest walls, but now that wall papers are known for the unhealthful things they really are, and plain Alabastined walls are taking their place, stencils and borders are appreciated at their true value. A wall is a flat surface. Any effort to make it appear otherwise is a mistake. Shaded mouldings or imitations of rounded forms should be avoided. Teutonic taste for the imitation of relief on flat surface is now deservedly unpopular. Stencils of forms that should stand out in relief such as grape vines or roses, are usually a failure in flat ornament. The unconventional stencil is always in good taste, as it represents only two dimensions—length and breadth. It is as flat as the wall itself, and does not attempt to give the impression of depth or thickness.

In the choice of stencils, where more than one pattern is used in a room, harmony of design is as essential as harmony in color. If conventional forms of ornament are used, they should be adhered to throughout. The same rule will apply to floral or classical designs. Border stencils usually look well in a deeper, stronger tint, of the wall color. This is the case when the stencil is applied directly on the wall color. There are exceptions where it is desirable to introduce another color or tint in the stencil pattern to supply a missing note, or to emphasize a color found in the furnishings. In such a case the ground of the frieze or border may be in a lighter tint of the wall color, and the missing color used in the stencil pattern. Many of the rooms shown in this book are samples of these forms of treatment. Stencilling may be done in black to give definition and strength of character where color is abundant and the tone of the room is rather cool.





## NURSERY

Lower Wall No. 10  
Stenciled with No.  
513 with Fresco  
Color E and  
White mixed.

Upper Wall No. 4  
and White.

Stenciled with No.  
453 in mixture of  
Fresco Colors CB  
and White.

Ceiling No. 5 and  
17 mixed.



## BORDER PATTERNS



**F**RIEZE border ornaments should not crowd the space they are intended to occupy; they require head and foot room. A running design for an 18" frieze should not exceed 13" in width. This gives it 3" head room, and 2" space below. Where a moulding or a narrow stenciled band is placed to define the width of the frieze, a different Alabastine tint may be used to form the ground of the frieze or border. It may be lightened with white, or by some addition of the ceiling tint to that of the wall; or a narrow stencil trim may be set below the picture moulding upon the wall tint, and the frieze ground tinted the same as the ceiling. In a small room this prevents the wall from looking too tall, and makes the room appear larger than it really is. In the use of stencil ornament, we must be governed to some extent by the structural lines; by this we mean the lines formed by the doors and windows, ceiling base, or shape of the room. We aim to use, not ignore, these aids to decoration. A Stencil ornament will look best that is not broken into very much, if at all, by the window frames.

Users of Alabastine can have expert advice on each room they propose to decorate. We also desire our patrons to take advantage of our Free Stencil Offer, which is explained fully on page 27 of the Decorator's Aid.

As we have said, health is paramount, and any wall covering that endangers health, should be eliminated from the plans of the home maker. Wall papers are not hygienic. They often contain sufficient arsenic to make them dangerous, particularly in sleeping rooms. It is made to adhere to the walls by the use of a paste that decomposes, and offers a culturing ground for germs. The outward evidence of this is the close odor of a papered room. That smell is a dangerous one. Heed it if you are wise.

Painted walls, if the work is properly executed, is quite expensive. The ordinary flat paints sold for wall decoration do not yield a soft, flat, finish that the water color mixed Alabastine produces. Paint forms a good ground work for Alabastine decoration, but used by itself soon darkens. It turns yellow in dark corners, shows lath marks with age, and does not look well after washing.





## MOVING PICTURE THEATRE

Dado in Fresco Color  
"G."

Upper Wall in 2 parts  
Y and 1 part M  
Fresco Colors.

Ceiling in Alabastine  
Tint No. 15.

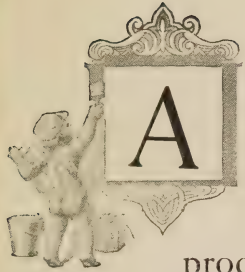
Mouldings, Beams and  
Arch in White Ala-  
bastine.

Stencils 398 and 399 for  
the Side Wall Panel in  
Fresco Color "A."

Stencils 62 and 63 around  
ceiling panels in equal  
parts Fresco Color M  
and White Alabastine.



## HOMES HEALTHFUL



LABASTINE in the best rooms of your house will look better and last as long as paint at a fraction of the cost. Alabastine offers a solution that is entirely satisfactory. It produces an effect that cannot be excelled from an æsthetic point of view. It is free from poisonous or deleterious substances ; it does not fade, discolor, crack, peel or rub. It is reasonable in cost, and easy to apply. Our firm belief is that Alabastine is the only decorative material that possesses all these points. Alabastine is a natural antiseptic and is germ-proof. It not only does not invite insects, germs and vermin, but it destroys all opportunity for their reproduction. An old house in which there may have been infectious diseases, is rendered healthful, if all the walls and ceilings have been treated with this sanitary finish. In nurseries or indoor places such as schools, where children spend much time, too much care cannot be taken to conserve their health. It will be readily

understood from the foregoing how suitable Alabastine is for churches, schoolrooms, etc.

Alabastine tints are of sufficient depth of color for residential decorations, but theatrical and scenic decorators demand a line of full strength colors. Fresco artists often call for these to use in small quantities, in borders, inlays or dividing lines. Our line of "Fresco Colors" is put up in 1 lb. packages to meet this want. These are usually carried in stock by dealers in the cities, but when our dealers cannot supply them from stock we will send them by parcel post to any address on receipt of the retail price, which ranges from 20c to 40c per lb., according to colors.

Orders upon us for Free Stencils may be obtained by purchasers of Alabastine from all hardware and paint dealers selling our products, or we will supply any stencil in our catalogue to all users of Alabastine post free on receipt of the price as per list in the catalogue.





## RECEPTION HALL

Wall Panels No. 21  
and 15.

Styles about Panels  
No. 15 and 38.

Wall Stencils No. 33  
and 34 in No. 33  
and 18, mixed.

Ceiling Panel No. 15  
White.

Styles in No. 15  
Stencil No. 399 in  
No. 39 and 37,  
mixed.

## UPSTAIR WALL

No. 21 and 9, mixed.



## DECORATORS—AMATEUR AND PROFESSIONAL



ALABASTINE color combinations do not require stencil work to make them beautiful; room moulding or a simple line between the tints to divide them, is often the most effective treatment that can be applied. Anyone who will follow carefully the simple directions printed on each package of Alabastine, can produce plain, tinted, uniform walls. It usually requires more skill however than the amateur is likely to possess to properly prepare walls, and lay out the work to get best results. Where a higher class of artistic decoration is desired, a competent decorator should always be employed. He knows by experience how to use a brush and sponge, the first to wet up, and the latter to lift and clean off old dirt, or old kalsomine, without mussing up the whole room, which the amateur is apt to do. Many old walls are cracked and have holes, or rough spots,—these the skilled workman will fill up level and remove the surplus stopping while it is still wet, so that it will not make scars or lumps in his coating. The amateur may dispense with this, and still produce a wall that pleases him, but where a good workman can be obtained we believe our patrons will do well to have him do the work.

A painter who favors Alabastine will do better with it, than one who favors a substitute.

Quite recently a leading western contracting decorator, wrote us his opinion which we quote: "Any young man following the instructions prepared and furnished free by your Company could build up for himself a profitable business, without capital or previous experience." This man does not refer alone to our printed matter, but also to the attention we bestow upon every call made upon us by our patrons, for advice regarding color schemes and designs for individual rooms or for churches, theatres, etc. We place the knowledge of our staff of decorators at the disposal of all our patrons free of charge.

Upon request we will mail you blank applications for color schemes. When you fill out these blanks and mail them to us, we will have all the necessary detailed information upon which to base the scheme which we will mail you, together with hand-colored samples of walls and ceilings decorated in Alabastine tints and stencils. We usually send two or more such samples to afford a choice. The various decorations and color schemes are usually made on the scale of one-half inch to each foot.





# LIBRARY

With North Lighting

Walls . No. 13

Ceiling and Upper  
Border No. 15  
and White.

Stencil No. 409  
done in Fresco  
Colors S and P.



## PLAIN TINTING



**A** FIVE pound package of Alabastine will cover from 400 to 500 sq. ft. one coat, unless the walls are very absorbent, rough, or badly stained. Full directions for mixing and applying will be found on each package wrapper, and if special directions are needed to meet abnormal wall conditions they will be found on page 14 in the Decorator's Aid which is sent post free, or may be seen in every hardware or paint store.

If you have a good 7 inch Alabastine Brush, and intend to apply the Alabastine yourself, always coat and finish the ceiling first. Start in one corner of the ceiling, and test the thickness of the mixture by applying a brush full. You can then thin it, until it works freely, and at the same time is not too thin to cover solidly. Proceed with the wall by starting at the top of wall in one corner. Carry the strip down to the base about a foot or a foot and a half wide. Then another strip until the wall is finished. Always taking care not to allow the edge of the strip to become dry, for where it fully dries out, the next strip forms a dry overlap. This may not show in white, or very

light tints but should be avoided, as in the deeper shades it may make a patch of a stronger fuller tint, being in reality a double coat.

Use the same care when coating the ceiling. Anyone can with a few minutes practice with *a good brush*, become skilful enough to produce satisfactory Alabastine plain tinting. In brushing out the mixture on the surface always brush back into the wet tint, for if you strike the brush into the wet surface and draw it outwards, you make a spot almost bare of color. This may show what is called brush marks, when it dries.

It is usual to avoid spreading or brushing out the material in straight perpendicular lines, but to brush every way into the wet color, the finishing strokes. This is called "laying-off." This breaks up any brush marks. This can hardly be further described but is easily put into practice if one will try.

Alabastine tints while wet as when first applied appear quite dark and transparent, but as the water dries out they lighten and become opaque and the mixture dries holding the tints fixed and unfading upon the wall surface.





## BED ROOM

Walls . . No. 16

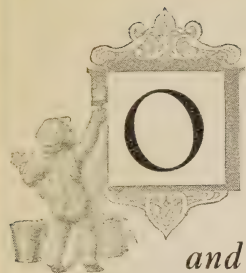
Ceiling . . No. 17

Stencil No. 195

done in . No. 37



## PREPARING WALLS, OLD AND NEW



OLD, cracked, poorly plastered walls may be mended and made strong and fit for Alabastine tints by stopping fissures and patching up the holes with *Alabastic Crack Filler and Surfacers*, which is sold by hardware and paint dealers everywhere. It is put up in 1 lb. and 5 lb. packages, price 10c and 40c per package. Anyone can use this material. The only tool necessary is a square pointed knife or scraper. There is on each package full directions for its use. We strongly recommend this material for this purpose, both to the amateur and the professional decorator. This material dries into a very hard cement and is very easily mixed and worked. It dries as hard as Adamant, and is so very finely pulverized that the smallest imperfection in the smoothest wall may be stopped with it, as it will not shrink but dries out full size.

This material greatly excels other compounds for plastic relief work, especially the relief that is produced

by squeezing the material from a rubber bulb through various shaped nozzles.

Walls may also be mended satisfactorily by using Plaster of Paris, to which one-fourth the amount of dry Alabastine Powder has been added. Add water to make a putty and use for stopping.

Alabastine may be used over old wall paper that adheres firmly to the wall, if the paper is free from the red and green aniline colors that stain. Old faded ingrain wall paper can be made new by being retinted with Alabastine. Alabastine is used to coat all the various boards that are used as a substitute for wall plaster. It is also invaluable to the professional window trimmer who must have striking, speedy and artistic results in his windows. His aim is to produce an artistic, harmonious background for his window exhibit.





## B E D R O O M

Wall . . . No. 18  
Plaster Cove No. 20  
Plaster Band White  
Ceiling No. 20 and  
White mixed.

Stencil No 518  
done in No. 34

## A D J O I N I N G R O O M

Wall . . . No. 10  
Cove No. 15 and 38  
Stencil No. 518 done  
in No. 33 and 35.

## H A L L

Wall No. 39 and  
White.  
Ceiling . . . No. 14



## NEW WALLS—PREPARING AND SIZING



At one time it was thought necessary to allow a new residence to stand for a time without any wall covering in order to allow the lime in the walls time to season, after which it was safe to decorate, but architects and builders find they can apply Alabastine to the walls as soon as they have dried out and have beautiful results without delay.

There are instances where plastering is done in the winter, using the old hand mixed, out of date processes, in which the lime has been applied before it was thoroughly hydrated, or the walls have been frozen before the plaster had set. Such walls require special treatment, as for some years, until seasoned, they will eat the tint out of any covering.

We advise an Alabastine coat on such a wall, and if it does not turn out just right when dry to follow with a sizing coat of alum water made with 3 ounces to each quart of water. This will turn the Alabastine on the wall into a marble-like hardness. A light coat of Alabastine applied over this while it is still damp will work easy and

give good results. To keep it damp, size and coat each wall or ceiling before leaving it.

Castile or hard bar soap shredded and dissolved in hot water, one pound of soap to four or six quarts of water, will kill lime and stop suction on almost any wall; it is useful on sand finished walls.

Sulphate of Zinc, one pound to a half gallon of water applied freely will neutralize lime.

Painters often use a quick-drying hard oil, thinning with benzine or turpentine; others use a thin priming coat of paint. Some use a cheap soft oil called Gloss Oil. This is very perishable and will spoil the wall and almost anything that is applied over it. Architects are more than ever avoiding the use of paint or varnish sizes over plaster, preferring to preserve the walls in good condition by applying Alabastine and when it is old remove it, which is easily done to make place for further coats of the same material. Anyone wishing to go more deeply into the subject of sizing wall surfaces will find the subject fully dealt with on pages 11 to 14 of the Alabastine Decorator's Aid which will be sent post free on application.





## CHURCH

Lower Walls No. 15  
Upper Walls No. 15  
and White mixed.

Ceiling Panels No.  
12. Style No. 17

Stencil at base of  
wall No. 508,  
done in No. 37  
and White.

Chancel Lower  
Walls in No. 39  
Upper Walls No.  
21 and 9.

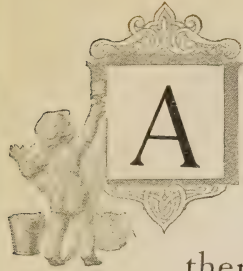
Stencil No. 411 in  
No. 37.

Ceiling Style No.  
21 and 9.

Ceiling Panels No.  
17



## ALAPAIN T FOR WASHABLE WALLS



LABASTINE fills the requirements for a practical sanitary and economical wall coating on ordinary living rooms. For work rooms where there is a great deal of moisture or where handling and rubbing is inevitable, there is a demand for a washable, sanitary, and economical wall covering. For this purpose we manufacture Alapaint, a combined Linseed Oil, Flat Enamel and Water Paint, which we recommend especially for the Kitchen, Bathroom, Laundry, Sleeping Porch, Nursery, Hall, Stairway, Ante-Room, Verandah, etc. It is put up in tins in the form of a paste, but may be thinned with water or with our liquid sizing material Alasize, and applied to any clean surface at much less cost of labor and material than the ordinary flat or gloss oil paints. It is quickly and easily prepared for use, spreads freely with a flat wall brush, and covers perfectly in one or two coats. It dries in a few hours leaving no unpleasant odor in the room and when it has become fully hardened in three or four weeks time, it will satisfactorily withstand water, weather and wear.

The washable qualities of Alapaint are fully equal to much higher priced flat oil paints, and are especially valuable for covering the wainscot, dado, and the walls of rooms to withstand constant handling and wear, as in kitchens, halls, stairways, bathrooms, etc. In most rooms of this kind it will be found practical to have the ceiling done in Alabastine, and often the upper wall, while Alapaint is used to protect the lower wall, dado or wainscot. Some paint manufacturers advertising flat paints admit the vogue of rich and durable flat effects in the artistic decoration of interior walls, but try to persuade people that it is necessary to invest in their expensive finishes. We provide, in Alabastine and Alapaint, water mixed paints, that cannot be equalled by any of the prepared oil paints. Twenty-five pounds of Alapaint at \$3.00 will cover 500 square feet, two coats.

Anyone having difficulty in obtaining our products, we will supply through the nearest dealer, or direct by mail or express prepaid, on receipt of the list price.





## KITCHEN

Lower Walls White  
Enamel.

Upper Wall No. 12  
Ceiling White.

Woodwork Pine.



## A NEW PREPARATORY OR BASE COAT FOR ENAMEL WITH GREAT PRACTICAL AND ECONOMICAL ADVANTAGE

*Enamel Base* may be applied successfully by anyone who will carefully mix and apply according to the plain directions printed on each package.

*Enamel Base* produces desired results never before accomplished or attempted.

*A Solid White Base Coat* over which Enamel may be applied immediately.

*Enamel Base* is a dense white powder to be mixed in water, contains no oil, lead or pigment that can turn yellow or discolor.

Ready when mixed, covers bare wood in one coat.

*Enamel Base* dries in from fifteen minutes to one hour, and a number of coats may be applied the same day to fill a rough surface or to sandpaper for a perfectly smooth level surface. A better finished job is accomplished than can be had by the slow and expensive methods heretofore employed.

*Enamel Base Never Changes Color*, as white paints usually do. It has none of the disagreeable odors of lead preparations. The Enamel unites with this base forming an exceptionally durable product. Any of the interior paints may be used over Enamel Base to produce a finish in tints or white.

Furniture, wood or iron, as well as the woodwork of bath rooms and kitchens, can be quickly finished in enamel by this new, rapid and economical process.

One pound of dry white "Enamel Base" will cover 40 sq. ft. of such surface as base, pine doors and casings, one heavy coat as per *directions given on each package*.

Enamel Base is put up in one pound packages, price 25c, and in five pound packages, price 20c per pound.

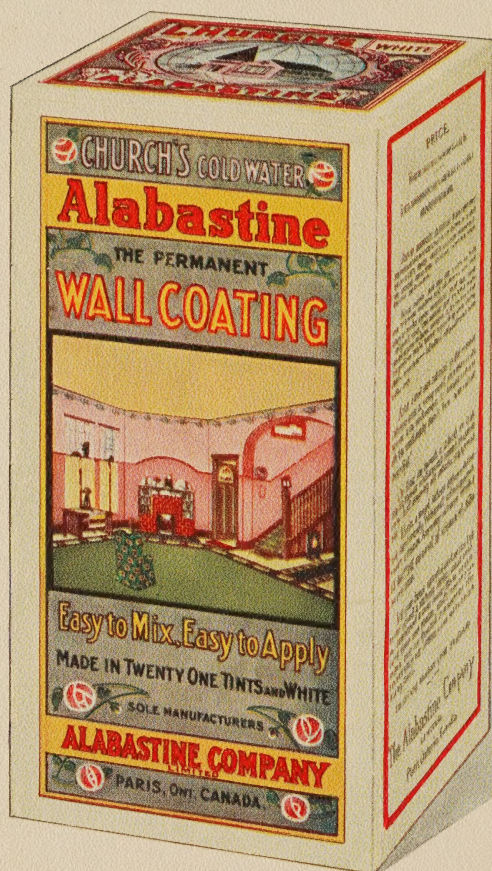
If the Hardware or Paint dealers in your vicinity cannot supply you, we will send same by mail on receipt of price.



**T**HIS is a facsimile of the ALABASTINE five pound package. Do not accept a substitute. There is only one ALABASTINE.

For sale at hardware and paint dealers everywhere.

Price per five pound package 50 cts. Half package 25 cts.



Any one who is unable to obtain tints or colors he requires at his dealers, may order direct by mail when money is enclosed. We will see you are supplied at once by a dealer or we will ship direct by mail or express, charges prepaid, at list price.

There is only one Alabastine. Do not encourage fraud by accepting something said to be similar or just as good.

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Paris, Ontario, Canada.

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